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loyal and conscientious child will hesitate to plead for educational luxuries at the cost of a parent's toil. It is the teacher's part to instill and foster this belief, and to provide the pupil with the reasons therefor, in such form that he may be able to pass them on to his parents. If this is successfully done, the parent himself will be heard using the same arguments to his neighbors, when they remonstrate with him on the futility of educating his children. The seeds will be scattered more widely than we think. And, in defending himself to his neighbors, he will strengthen the belief in his own soul.

It is a long look ahead to the day when culture will be indispensable to the world's business and social success. It was a long look ahead through the Dark Ages to the Renaissance. When the profitable business of life was murder, the highest society despised even the simple art of reading. Prowess was everything, culture nothing. In the big business of our day, money is everything, culture nothing. But another Renaissance is not impossible.

During the first strenuous years in New England, I cannot imagine the early settlers finding much time for the higher life, cultured men though many of them were. And we should not be surprised that, amid the mad rush of the last two decades, the intense desire to master *things* and the prospect of sudden wealth have made the things of the soul seem of less importance. But as the number of those with time and money at their disposal increases, it is not only cheering to assume but also reasonable to expect that a day will come when prestige once more will be sought through culture, and again Macaulay's definition of a gentleman may be current—"One who reads Plato with his feet on the fender".

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REVIEWS

The Elegies of Albius Tibullus: The Corpus Tibullianum edited with Introduction and Notes on Books I, II, and IV, 2-14. By Kirby Flower Smith. New York: American Book Company (1913). Pp. 542. \$1.50.

Professor Smith's edition of Tibullus commands attention as one of the most important books that has appeared in recent years in the field of Latin literature. The book is unpretentiously published—as one of the volumes of a series intended for use in Schools and Colleges. It is a question whether a complete Tibullus is a necessity in such a series, for Tibullus with his associates in the Corpus Tibullianum is usually read only in selections in our Colleges. For this very reason the book cannot be criticized on the ground that it contains too

much interpretative matter (about 100 pages of introduction and 350 pages of notes—in fine print—to interpret 48 pages of text—in large print) for the average college student, since the book will be used only with advanced undergraduate or graduate classes. On the other hand, the nature of the series has set limitations and forced the exclusion of much material. It is a matter of particular regret that no commentary on the Lygdamus and the Panegyric of Messalla is published (though the text is included). The reviewer hopes that Professor Smith will publish this separately so as to give us a complete commentary for the Corpus Tibullianum.

No edition of Tibullus on such a scale has been attempted since that of Dissen, published in 1835. For this reason as well as for its intrinsic merit the book will be welcomed by scholars the world over. The text chosen (with some exceptions noted in an Appendix) is that of Hiller—the best, as being both progressive and conservative. Professor Smith's own attitude on matters of text can be judged from his note on 1.6.21: "Speaking in general, an ounce of manuscript, even when that manuscript is no better than the Ambrosianus, is worth more than a hundredweight of conjecture, or half a ton of theory". The ancient testimonia concerning Tibullus are also reprinted from Hiller. If these had been put into smaller type and the space thus saved had been given to more notes, the reviewer, at least, would have been better pleased. The book is not, and does not pretend to be, a critical edition, though many passages are well discussed in the Notes. Besides, Professor Smith has devoted more attention to such matters than the book reveals. The Appendix is of little real value and its excision would not harm the body of the book.

The Introduction contains the following chapters: Development of the Elegy, Life of Tibullus, Later Tradition and Imitation, Criticism and Discussion, The Corpus Tibullianum, Textual Tradition, The Poet's Art. Both Introduction and Notes shows the result of patient study of all the materials, primary and secondary, and the application thereto of splendid judgment. Judgment is perhaps the great characteristic of the book as a whole. The English is a delight, and two of the characterizations—of Horace and Propertius—must be quoted:

Those fair and fragile Hellenic damsels of syllabled air that smile or frown upon us from the pages of Horace.—<Propertius> a lover of pleasure, yet with high ideals, a rapid thinker, but a slow and painful composer, a cool head, but an ardent heart, always young in years, yet, matured early as he was in the fierce sun of an absorbing passion, never young in spirit.—He <Propertius> even starts his melody as it were with a bang, like a man whose feelings are already too much for him.

The first chapter is necessarily brief—so brief

that portions of it will be unintelligible to the reader unfamiliar with the subject, but the various points of view are well presented. Here, as elsewhere, the editor stays modestly in the background, though he indicates his position—a moderate one—on the chief questions at issue: he is inclined to believe in the existence of a Hellenistic subjective erotic elegy, but favors the view that the Roman elegy did not confine itself to imitation of this form but was decidedly eclectic. Egyptian papyrus finds may sometime solve these problems. In the description of the content of Roman elegy the editor is at his best, beginning with this typical sentence (27): “The bacillus amatorius generally penetrates the poet by way of his eyes, and the period of incubation is ridiculously short”. This by the way shows the modern touch to be found throughout the book, both in phraseology and material. Hence the many illuminating comparisons with modern manners and customs, etc., especially in Italy. The chapter concludes with the remark (29) that to Tibullus “belongs the distinction of having given artistic perfection to the department <of elegy> on Roman ground”. With this no one will disagree.

In the second chapter the reviewer is happy to find that his published remarks on a number of points are in agreement with Professor Smith's views, e.g. the probable date of Tibullus's birth (about 54), and the melancholia of his later years. Professor Smith's treatment in the Introduction, however, must be supplemented here as elsewhere by reference to the Notes; for example, in the Introduction the possibility that Tibullus's property was confiscated during the wars is suggested, but in the note on 1.1.2 this is rejected for the reviewer's suggestion (A.J.P.33.160: the article appeared too late to be utilized in the Introduction) that Horace's Albius, the bronze-collector, was Tibullus's father and was responsible for Tibullus's reduction to comparative poverty. In fact, Professor Smith has added two excellent suggestions which make the hypothesis all the stronger: one that Tibullus's aesthetic sense may have been developed by the sight of artistic masterpieces in his home during his childhood; the other that *avus* in such passages as 1.1.42 is to be taken literally to mean ‘grandfather’ and not ‘ancestor’ (in the note on 2.1.2 he shows that *avus* in the singular is rare in the sense of ‘ancestor’, while the plural is common). Is it not, however, a gratuitous assumption to say that “a man so notoriously fastidious in his literary style is likely to have been equally fastidious in everything else—from the set of a toga to the choice of a friend?” The statement sometimes made that Tibullus had no ambition is refuted by the convincing remark (41) that “Artistic masterpieces are not written by persons indifferent to fame”. It is rather fashionable nowadays to con-

sider Tibullus's poetry as entirely conventional and to assume that there is no truth in anything he says about his love affairs. On this point Professor Smith takes a sensible middle ground (43): “As guessers however we must remember that the simple faith of the old commentators who, like Prior's Chloe, took every reference at its face value, is not more unreasonable than the sweeping incredulity of some of our modern critics”. The sketch of Tibullus's “affairs” is very well done, as are the analyses that head the notes on the separate elegies. There is a zest (shall I say ‘verve’) to them that is unusual in a book of this kind.

In the fourth chapter Tibullus's poetry is rated and compared with that of Propertius and Ovid. A clear and convincing picture is drawn. The thought that “the ideal of Tibullus is the art that conceals art” is developed at some length.

In chapter 5 Professor Smith discusses the various parts of the Corpus Tibullianum as we now have it. Speaking of an ancient edition of Tibullus alone in two books (73), he ends with a sentence which might better have been omitted: “So too certain old library catalogues would appear to imply, though this is by no means as plausible, that copies of it <the two-book edition> survived until well into the Middle Ages”. Only one library catalogue has “Albi Tibulli lib. II”, and it is as certain as anything can be that the correct explanation of this is not the one which Professor Smith considers worth repeating. Our editor waxes eloquent—as well he may—in dealing with the poems of Sulpicia. His psychological analysis is a searching one, and many welcome suggestions are made here and in the Notes.

The short chapter on textual tradition is not particularly satisfactory. There is no reason for connecting Hildebert with the Tibullian tradition. The statement that the Codex Eboracensis is occasionally of some value is perhaps vague enough to be true. It should be stated that this manuscript is lost. Monacensis 6292 is called the best representative of the Excerpta Frisingensia: it is the Excerpta Frisingensia, so called because it was once at Freising; furthermore, it belongs to the tenth century (as is correctly stated in the Appendix, though there the library number is given without the name of the library), not to the eleventh century. The statement that these excerpts “enjoyed a wide popularity from the eleventh to the fourteenth century” is based on no published facts. It probably is due to a vague memory of an article by Goetz. There are other misleading statements about this manuscript. The Introduction and the Appendix differ on the date of the Excerpta Parisina. G and V are discussed, but this review is not the place to go into the question of their value.

The chapter on the Poet's Art deals with Tibul-

lus's method of developing a theme by "waves" and compares and contrasts our poet with Propertius and Ovid in this respect. Professor Smith also sums up with much lucidity the chief features of Tibullus's use of the elegiac distich.

It is the Notes, however, that contain the great collection of material. Of the greatest importance and bulk are those which trace the history, briefly yet in most cases sufficiently, of every theme and motif that appears in Tibullus. Not only are these themes traced back in Latin and Greek literature so that we can study Tibullus's relation to other writers and departments, but they are traced down into modern literature—English, French, German, Italian. Here we have something entirely new and valuable. One can gain a comprehensive idea of the modern authors quoted by a glance through the Index. Bertin, an inconspicuous French poet, is quoted oftenest. One interesting fact that is unearthed is that the common English phrase 'Jupiter Pluvius' comes from Tibullus (1.7.26), probably via Goethe. Valuable too and in part new are the observations on metrical technique, and on folk-lore and superstition (cf. especially on 1.2)—fields in which the editor is particularly at home. Stylistic and syntactical usages, idiosyncrasies of vocabulary, etc., are grouped together and comparisons with the other elegists are constantly made—all very valuable for the student of Tibullus. The notes on some points are cyclopaedic so that the book is useful for reference (there is a good Index). Here are a few subjects treated fully enough to serve as an introduction to them: rhyme; the 'plural of modesty' (especially in the elegy); caesura; elision in the elegy; the days of the week; the Golden Age; alliteration; the Sibylline books.

Though the Notes are many and long, let it not be thought that they are dull. They have the same humor and sparkle as the Introduction. Compare e.g. the note on *coma*, 'foliage', 1.7.34: "English trees may have heads and even crowns and English mountains may be bald, but they never have hair". (But the facts are against Professor Smith, as the reviewer discovered after writing the above; cf. Milton, P. L. 10.1066, "the graceful locks of these fair-spreading trees"; cf. also Spenser, F.Q.2.11.19). In the note on 1.4.9-56 the characterization of the rôle which Priapus has suddenly assumed, that of a "conventionalized professor", is amusing: "As such he is dignified, formal, dogmatic, precise, his pronouncements purposely axiomatic and familiar, his illustrations purposely traditional and commonplace, although both are announced with all the air of being great and useful discoveries". Nor is the saving sense of humor lost even during the philological dissection of a kiss (1.4.55): "The conditions however of a successful kiss are such that the distinction between giving and receiving is more

logical than real. . . . But while the point of view may differ the result is much the same".

The reviewer may be allowed a few criticisms and suggestions on certain details. On 1.3.29 the *ut* clause is called consecutive, which is perhaps clear to students of Gildersleeve's Latin Grammar, but hardly to others. It would usually be classified as purpose. On 1.10.13 the difference between *nunc* and *iam* is not clearly stated; *nunc* is absolute and *iam* relative. In the notes on the same line the rule for the use of *quis* as an indefinite is given in full, but in the list of words after which this usage is commonly found the important word *num* is omitted. On 1.10.35 it is curiously inconsistent to say "natural enough in this connection but extremely rare. I find no other case". On 1.10.49 the references to ancient and modern literature concerning the relation of cobwebs and bees to peace are interesting but not particularly relevant. On 4.6.16 there should be a note on the adverbial use of *tacita mente* (cf. 2.6.18), clearly a colloquialism. Colloquial touches are not always pointed out. The fondness of Catullus for using his own name (spoken of on 4.8.2) was probably due to his fondness for its liquid sound. On 4.13 the editor maintains at some length the attribution of the poem to Tibullus, an attribution denied by Professor Postgate. One of Postgate's arguments is that this poem fails to reveal one of Tibullus's most characteristic touches—the use of a word twice in one elegy and never or rarely again. The poem under discussion is too short to make the absence of this feature significant, but it does not seem right to minimize the importance of this trait in Tibullus, as Professor Smith does. It is true that it is an accidental characteristic of all writers, but in Tibullus it is too common to be merely accidental. It is a real and interesting feature of his style and Professor Postgate has done well to call attention to it. Vergil too is very fond of it and gives it an application all his own.

To the students of Latin literature the reviewer commends the book as being in itself an education, and for the same reason he extends thanks and congratulations to its author ('editor' is hardly adequate).

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The Vocabulary of Menander Considered in its Relation to the *κωμῶν*. Princeton University Dissertation. By Donald Blyth Durham. Princeton: privately published (1913). Pp. 103.

During the early centuries of the Christian era certain teachers of Greek rhetoric devoted much attention to purity of diction. They adopted as their models the great Attic authors of the fifth and fourth centuries B.C., and carefully ruled out all words not to be found in them. These purists—